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lection: and rare, also, are eighteenth century prints which appear to have been based upon European models; and among the thousands of richly decorated sword-guards of this period one seeks in vain for figures of Europeans. Such, at least, had been the writer's experience, until he happened to examine a collection of guards at Noetsu, in the province of Echigo. Here he discovered a guard decorated with a figure which the Japanese collector pronounced a "Corean," but which was an obvious Hollander. And it even tells us what manner of man was this early trader at Nagasaki: he wore a curly wig, a three-cornered hat surmounted by a tuft of feathers, a broad-bottomed coat with silver buttons, a wide cuff, and ruffles at his throat and wrists. The tobacco pipe he carried is of Hollandish length, although its decoration is Japanese, and he led a spaniel, of the small, spotted kind, which was just becoming known in Europe as a "King Charles." The guard dates apparently from the early eighteenth century, and from its decoration we may query whether its material is the "namban tetsu," foreign iron, which at that time had become famous in Japan for the making of armor.

B. D.

GREEK JEWELRY

THE Museum has recently purchased, out of the income of the Rogers Fund, a number of pieces of ancient Greek jewelry which are of extraordinary beauty and importance, and which have an added interest from the fact that they are all said

to have been found in the same grave. These are now on exhibition in the Gold Room, and are illustrated in the accompanying plates. They include a diadem, a necklace, a pair of earrings, a finger ring, seven rosettes in the form of small flowers,

and nineteen beads from a necklace, all of them being of the pure yellow gold which was customarily used by the Greeks for their coins and for the better class of their jewelry.

Technical characteristics both of the design and the execution, make it possible to date these in the fourth century B.C., and probably not later than the middle of the century. They therefore represent the art of the Greek goldsmiths at the highest stage

of its development, and they do this not unworthily. For, while none of them (with the possible exception of the rosettes) is unique in the strict sense of the word, yet all exhibit a perfection of workmanship which is not surpassed by similar examples in any other collection; and one has only to examine them carefully to understand why the Greek women, with the keen instinct for beauty which distinguished their race, should have preferred specimens of such delicate craftsmanship for their personal adornment, rather than the mere glitter of precious stones.

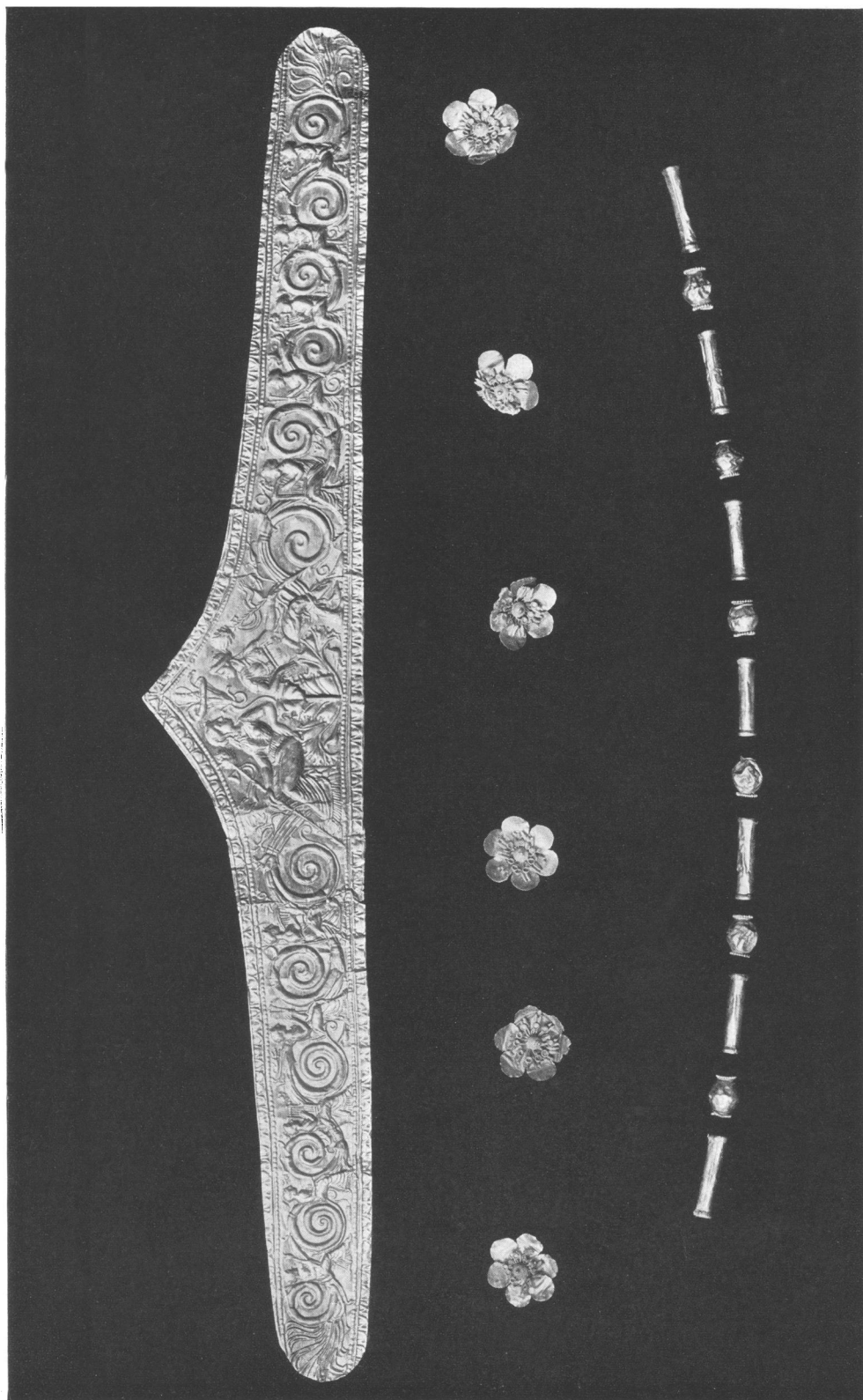
THE DIADEM consists of a very thin plate of gold, $1\frac{1}{2}$ inches long and $2\frac{1}{8}$ inches wide at the point in the middle ($.368 \times .06$ m.). Its decorations are entirely of repoussé work, hammered into low but carefully modelled reliefs. In the middle the youthful Dionysos and Ariadne are sitting back to back, their faces turned toward each



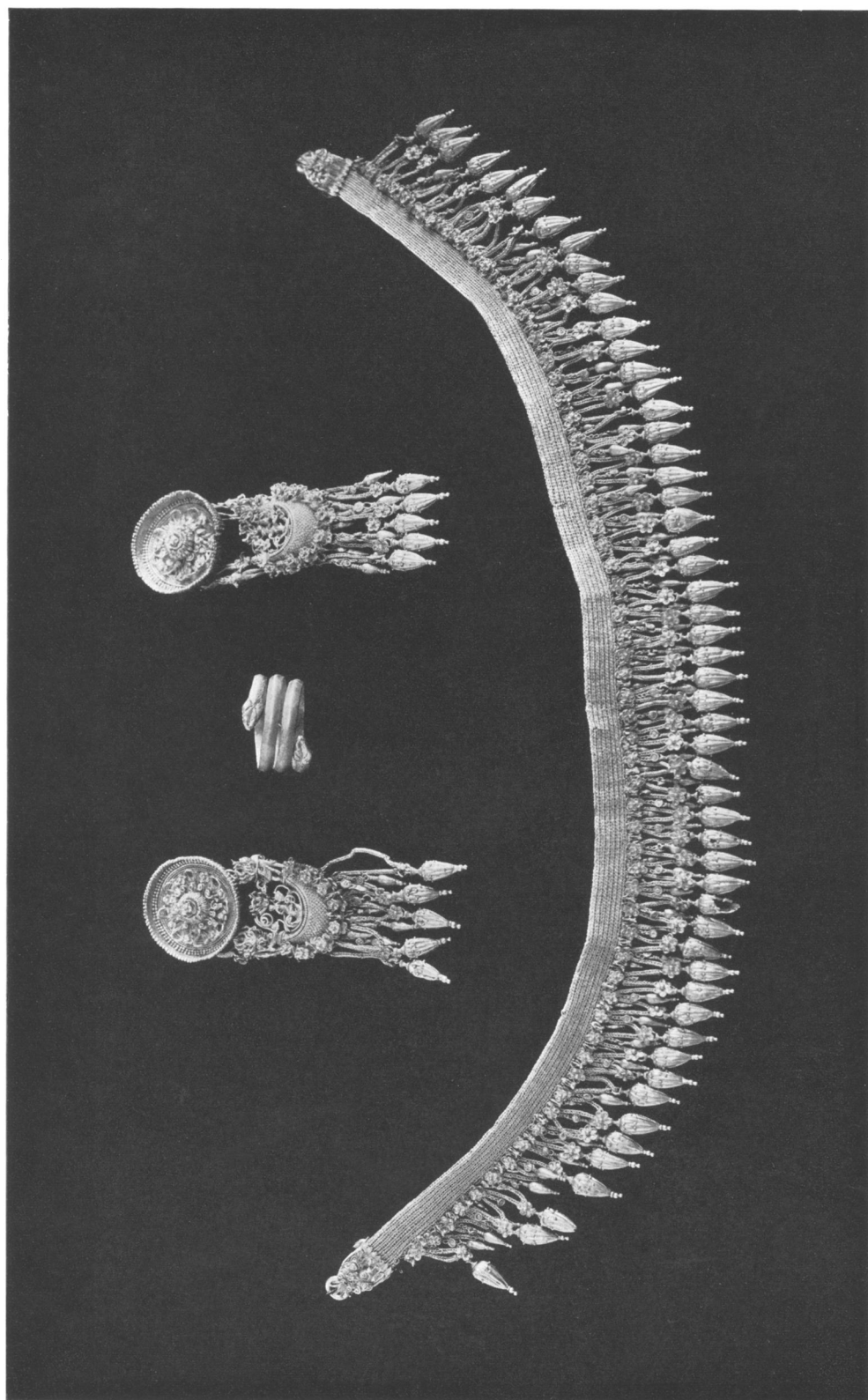
JAPANESE SWORD-GUARD PICTURING A EUROPEAN
PROBABLY EARLY EIGHTEENTH CENTURY

BULLETIN OF THE
METROPOLITAN MUSEUM OF ART

GREEK JEWELRY
RECENTLY PURCHASED



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other. Each holds a long thyrsos,—the staff with a pine cone at the top, which was the emblem of Dionysos and his followers. Their seat is a conventional design of *akanthos* leaves, from the centre of which rises a large flower. From this group a series of large scrolls runs out to either end of the diadem, terminating in the conventionalized honeysuckle or “palmette” pattern; and between the scrolls are small female figures, seated on the stalk of the vine from which the scrolls spring, all facing towards the centre. These little figures, of which there are five on each side, are modelled with the greatest care as to details, no two being quite alike, even in their features. From their occupation there would be no hesitation in calling them Muses were there less than ten; and probably they were in fact intended for Muses, each being regarded as a duplicate of the corresponding figure on the other side, with which it balances exactly in pose and action. On each side the first is playing upon the small Greek harp called the *trigonon*, the second holds a pair of pipes, the third is playing on a lyre, the fourth is singing from a scroll which she holds in both hands, and the fifth is playing on a long instrument somewhat like a lute, which has been identified with the *psalterium*.¹ The combination of these figures with the scrolls surrounding them is gracefully arranged so as to form an uninterrupted design, and the artist has heightened the charm of his composition by introducing minor features, such as the flowers among the scrolls and the three birds on the ground, while on the flowers nearest Dionysos and Ariadne he has placed two grasshoppers.²

THE NECKLACE is of a type which is not uncommon in Greek jewelry, consisting of a closely woven braid of fine gold wire, from which pendants are suspended by intertwining chains, with rosettes at the points of attachment. The examples of this type vary considerably both in elaborateness of the design and fineness of execution; but it may safely be said that none of those hitherto discovered surpasses this in either respect. It has three rows of pendants, all of which are of the usual

amphora shape, pointed at the bottom. Those of the upper row are very small, and linked directly to the ornaments below the braid; those of the middle row are somewhat larger, and are suspended by short chains, with a tiny disk at the junction of each chain and pendant; but those of the lowest row are considerably larger and more elaborate than either. In this row each pendant is hung by two chains, and the chains are fastened by rosettes both to the pendant and to the braid above. Perhaps there is no better means of appreciating the exquisite workmanship of the necklace than by studying these rosettes, especially the row along the bottom of the braid. It will be seen that each is double, that is, it consists of a smaller, five-petalled flower placed over a larger one, both wrought with the utmost delicacy; yet tiny as these flowers are, and thickly as they are massed together, every petal of every flower has a fine, twisted wire running around its edge, and we must remember that this wire was not part of the surface, but had to be soldered to it. Originally, too, the petals were probably enamelled with bright colors, though these have disappeared. Still finer than the flowers, however, and so small that they can hardly be recognized without a strong glass, are the fore parts of winged griffins which alternate with the rosettes in this row, and from which the upper pendants are hung. In the general effect these count for so little, in proportion to the work expended upon them, that we might wonder at its having been thought worth while to introduce such a minute detail, did we not recognize in them a characteristic example of the Greek craftsman's love of his work for its own sake. It should be noted also that these tiny griffins are modelled by hand, not stamped or moulded; and finally, attention should be called to the beauty of the design and execution of the two clasps, as well as to the remarkable preservation of the jewel as a whole.

The length of the necklace is 12 $\frac{3}{4}$ inches (.323 m.). It is therefore too short to have been worn loosely, and must have been fastened close around the neck, like a collar.³

¹ See Fougères in the *Bulletin de Correspondance Hellénique*, 1888, p. 119, note 2.

² A diadem of somewhat similar character and decorations, though the latter are less beautifully composed, was formerly in the possession of Mr. Frank Calvert at Dardanelles, and is published in

the *Archäologische Zeitung* for 1884, p. 94. The authorities of the Museum would be glad to know in what collection this is at present.

³ The design of this necklace is almost identical with that of one in the Hermitage at St. Petersburg, which was part of a rich discovery in a

THE EARRINGS, like the necklace, belong to a type which is not unfamiliar, and like the necklace they rank with the finest examples of their type. The length of each is slightly less than three inches (.074 m.). The design consists of three parts. At the top is a disk, decorated with an elaborate rosette in filigree; from this is suspended a crescent, convex in section, and from this crescent hang three rows of pendants like those of the necklace, also with the double rosettes and the winged griffins where they are attached. It is unnecessary to dwell again upon the beauties of these details, but the middle portion cannot be passed over, as it displays the most delicate and elaborate workmanship to be found in any of these jewels. The crescent is attached to the disk above it by two hooks or hinges, which are masked by floral designs, and at the side of each stands a figure of Eros (Cupid), represented as a slender boy with large wings, just as he is in the larger works of art of the same period, in distinction to the chubby, short-winged infant whom we find in later Greek and Roman art. The floral ornament is carried across from one side to the other, forming a sort of bower, in the midst of which is seated a Muse playing upon a lyre, this minute figure being modelled in full round. The crescent itself is covered with globules of infinitesimal size, which are arranged in groups of four, with marvellous regularity of spacing, and with just enough distance between the groups to give more variety to the surface than would have been possible had they been simply massed together.⁴

The other objects do not call for detailed mention, as they are of less importance, and may be easily appreciated from the illustrations. The flowers show much of the skill of the larger pieces, and are modelled with unusual realism for Greek work of this kind, pistils and stamens being rendered carefully and closely after nature.

The necklace and earrings have been cleaned and repaired by Messrs. Tiffany & Co., but there are no restorations. The

grave on the site of Theodosia, in the Crimea, published in the *Antiquités du Bosphore Cimmérien*, pl. XIIa, No. 4 (see Reinach's edition, p. 53). Included in the same discovery, and published on the same plate, are a pair of wonderful earrings, and a special finger ring, which are similar in design to those here described.

diadem appears to have been cleaned before it came into the possession of the Museum.

E. R.

A GREEK GRAVESTONE

ON page 121 is an illustration of a beautiful and important addition which has recently been made to the original sculptures in the Museum. This is a Greek gravestone, of Pentelic marble, and dating from the fourth century B.C. Its character and style are unmistakably Attic, and it belongs to the class which have been found in large numbers in and about Athens, the collection of them in the National Museum of that city being one of its most distinctive and charming features, although they are comparatively rare in other museums. This one was purchased in Germany, in April of the present year, with an appropriation from the income of the Rogers Fund, and it is now exhibited temporarily, with other recent accessions, in the room at the northeast corner of the Fifth Avenue front of the Museum. It measures 3 feet 8 $\frac{3}{4}$ inches (1.14m.) in height by 2 feet 2 $\frac{7}{8}$ inches (.68 m.) in width at the bottom.

The subject of the relief is a common and characteristic one among the Attic grave-stones. The deceased, a young woman, is seated, clasping the hand of a member of her family in token of farewell. The person whose hand she holds is an elderly woman, probably her mother, who wears her hair short as a sign of mourning. Between the two stands a third woman, holding a small box or casket. It would be easy to enlarge upon the wonderful manner in which grief is expressed in all three figures, without the slightest tendency towards distortion or exaggeration. The story, which is a simple one in itself, is told in the simplest possible manner, yet its tragic significance is all the more effectively expressed on this account; while combined with the grief, the spirit of serenity, of tranquil resignation, breathes through the composition in a manner which shows most instructively how the Greeks regarded death in the great period of

⁴For Greek earrings of this type see Karl Hadaczek, *Der Ohrschmuck der Griechen und Etrusker*, Vienna, 1903. According to him and to others the most beautiful example is that from Theodosia referred to in the note on p. 119, which is very like ours, except that the centre is occupied by a quadriga instead of the figure of the Muse.